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Ries, Hubert
Violinschule von
Ries-Sitt



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Violinschule

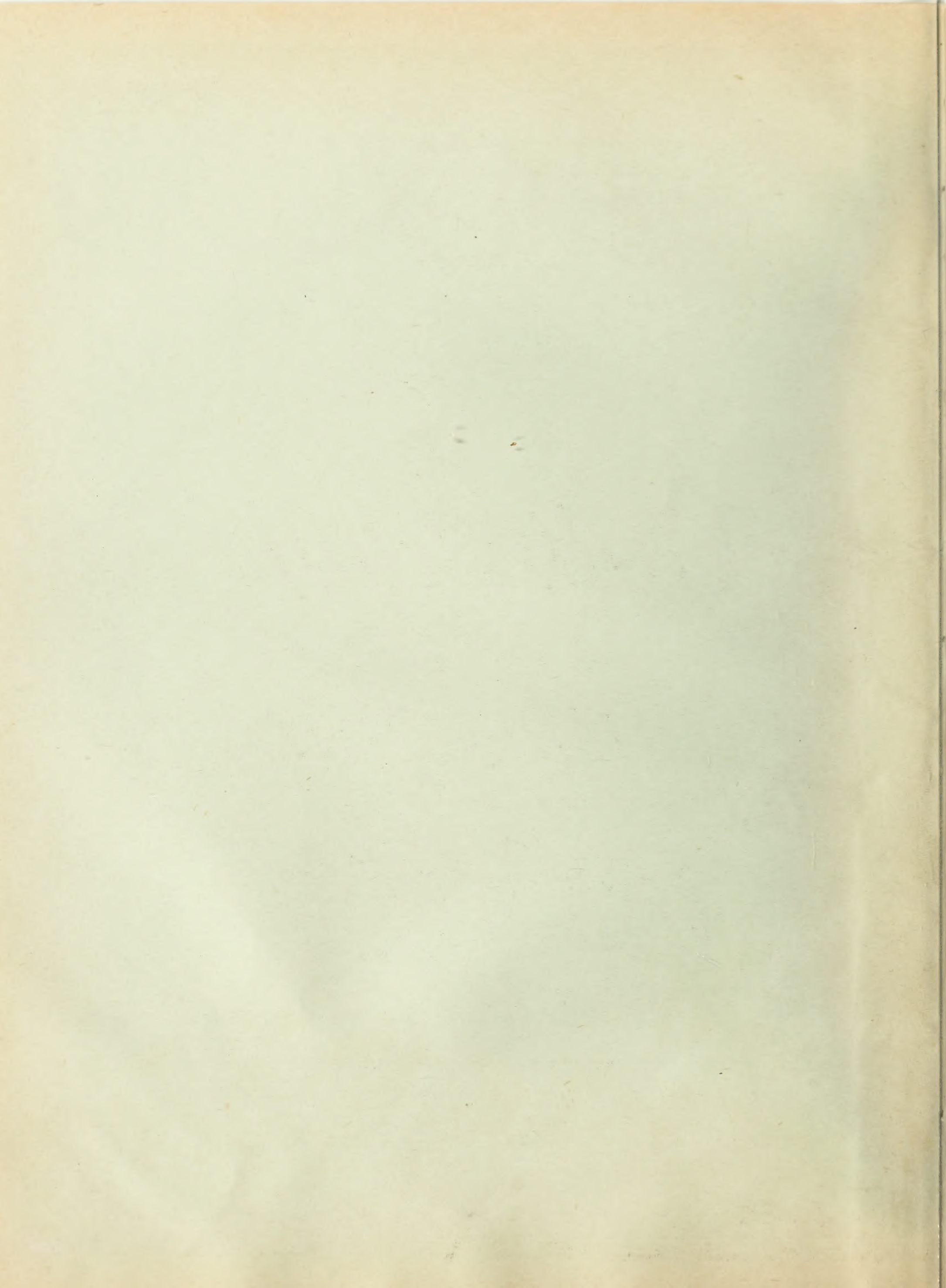
von

Ries-Sitt.

Felger-Stuttg.

Heft 5

Verlag und Eigentum von Friedrich Hofmeister
Leipzig



Violinschule

von

Ries-Sitt.

Erster Teil.

I. Heft.

Theoretischer Teil.

Von den einzelnen Theilen und der Haltung der Violine und des Violinbogens, der Bogenführung, das Notensystem, Dauer der Noten, Taktarten, Pausen, die stufenweise Tonfolge, Tonleiter, Intervallen, vom Zeitmaß und den gebräuchlichsten Kunstausdrücken.

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Die ersten sieben Lagen und deren Verbindung.

Die halbe Lage.

V. Heft.

Tonleiter und Doppelgriffstudien, akkordische Übungen, Arpeggio, Flageolettöne und freies Wechseln der Lagen.

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Inhalt.

Erster Teil.

I. Heft.

Theoretischer Teil.

I.	Von den einzelnen Theilen der Violine . . .	3
II.	Von dem Violinbogen . . .	3
III.	Regeln über die Haltung des Körpers und der Violine . . .	3
IV.	Regeln über die Haltung des Bogens . . .	3
V.	Von der Bogenführung, Bewegung des rechten Armes und des Handgelenks . . .	4
VI.	Von dem Notensystem, den Noten und dem Violinschlüssel . . .	4
VII.	A. Von der verschiedenen Gestalt und Dauer der Noten . . .	5
	B. Von dem Punkt neben den Noten . . .	5
VIII.	Von den Triolen und Sextolen . . .	5
IX.	Von dem Tact und den Tactarten . . .	6
X.	Von der Gestalt und Dauer der Pausen . . .	6
XI.	A. Von den vier leeren Saiten, B. der stufenweisen Tonfolge mit deren Fingersatz und C. den Versetzungszeichen . . .	7
XII.	Von den Tonleitern und Tonarten . . .	8
XIII.	Von den Intervallen . . .	9
XIV.	Vom Zeitmaß (Tempo) und den gebräuchlichsten Kunstausdrücken . . .	10

Praktischer Teil.

XV.	Erklärung der vorkommenden Zeichen . . .	13
XVI.	Vom praktischen Gebrauch des Bogens, Übungen auf den leeren Saiten, das Aufsetzen der Finger auf die Saiten und die Bildung der Töne . . .	13
	Zweistimmige Übungen . . .	17
XVII.	Die Tonleitern und Tonarten . . .	32
XVIII.	Übungen für die Intervalle . . .	36

II. Heft.

XIX.	Stricharten:	
	A. Der große abgestoßene Bogenstrich . . .	43
	B. Der kurze gehämmerte (martelé) Bogenstrich . . .	44
	C. Das Staccato . . .	44
	D. Übungen in verschiedenen Stricharten . . .	46
XX.	Übungen für die linke Hand . . .	48
XXI.	Übungen zur Beförderung der Geläufigkeit der Finger . . .	51

Seite

XXII.	Die chromatische Tonleiter und Übungen . . .	57
XXIII.	Von den Doppelgriffen . . .	59
XXIV.	Übungen zur Bildung des Tones . . .	63
XXV.	Von den Verzierungen und Ausschmückungen, Trillerübungen . . .	65
		70

III. Heft.

Duette für zwei Violinen . . .	74
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Zweiter Teil.

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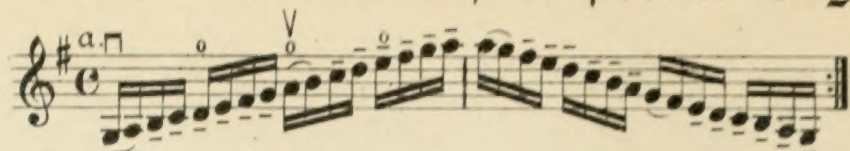
Studium der Lagen.

Erklärung der vorkommenden Zeichen . . .	102
Allgemeine Regeln über die Haltung der Violine und linken Hand . . .	102
I. Lage . . .	102
II. Lage . . .	109
Verbindung der I. und II. Lage . . .	118
III. Lage . . .	124
Verbindung der I. und III. Lage . . .	133
IV. Lage . . .	137
Verbindung der I. und IV. Lage . . .	146
V. Lage . . .	151
Verbindung der I. und V. Lage . . .	155
VI. Lage . . .	157
Verbindung der I. und VI. Lage . . .	160
VII. Lage . . .	162
Verbindung der I. und VII. Lage . . .	165
Halbe Lage . . .	168

V. Heft.

Tonleitern in den ersten sieben Lagen . . .	170
Tonleitern durch die sieben Lagen . . .	171
Tonleitern in Terzen . . .	172
Mollische Übungen in den sieben Lagen . . .	174
Doppelgriffe . . .	177
Übungen und Tonleitern in Terzen, Sexten und Oktaven . . .	178
Tonleitern durch drei Oktaven . . .	188
Mollische Übungen durch drei Oktaven . . .	190
Arpeggio. (Drei- und vierstimmig) . . .	192
Flageolettöne (natürliche und künstliche) . . .	193
Freies Wechseln der Lagen . . .	199

Tonleitern in den ersten sieben Lagen.



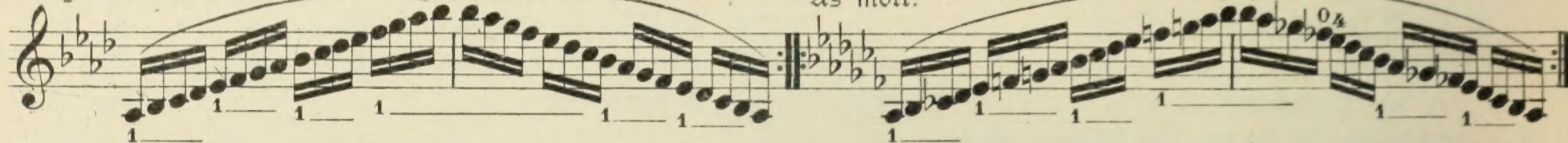
284. Man übe anfangs langsam, lasse die Finger kräftig niederfallen und achte auf größte Gleichmäßigkeit.

I. Lage G dur.



G moll.

I. Lage As dur.



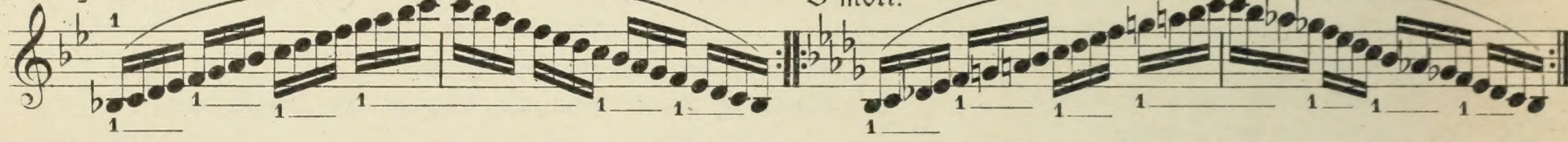
As moll.

I. Lage A dur.



A moll.

II. Lage B dur.



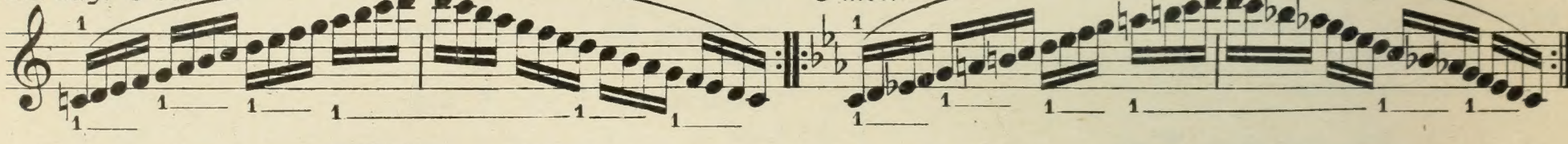
B moll.

II. Lage H dur.



H moll.

III. Lage C dur.



C moll.

IV. Lage Des dur.



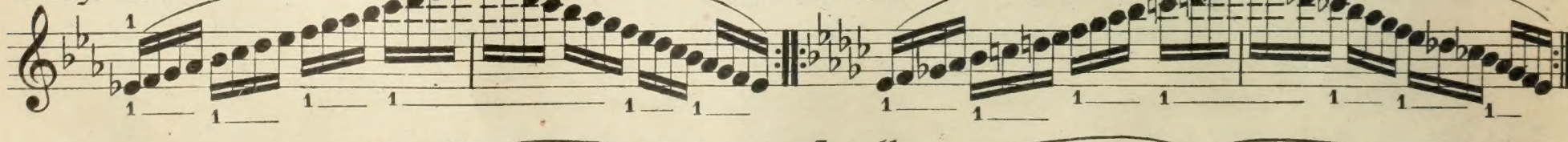
III. Lage Eis moll.

IV. Lage D dur.



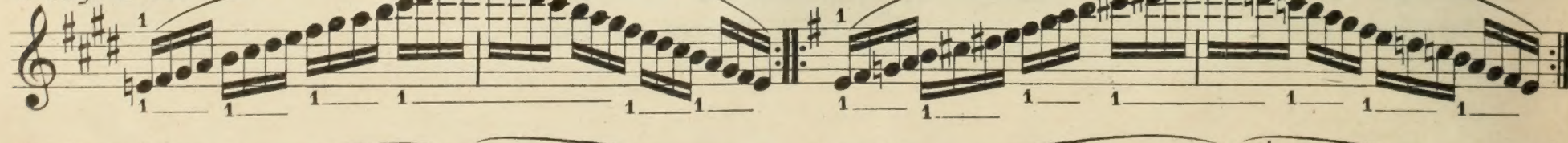
D moll.

V. Lage Es dur.



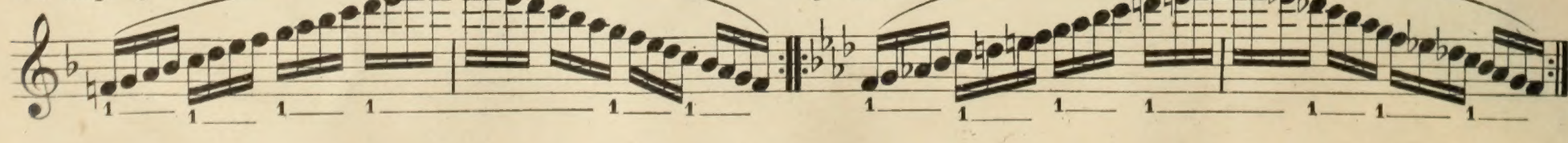
Es moll.

V. Lage E dur.



E moll.

VI. Lage F dur.



F moll.

VI. Lage fis dur.

VI. Lage fis dur. fis moll.

VII. Lage G dur.

VII. Lage G dur.

Tonleitern durch die sieben Lagen.

a. B. 3-5. b. B. 2-5.

285. G dur. G. B. G moll.

As dur. As moll.

A dur. A moll.

B dur. B moll.

H dur. H moll.

C dur. C moll.

Des dur. Dis moll.

D dur. D moll.

Es dur. Es moll.

286.

Tonleitern in Terzen.

Des dur.

Eis moll.

D dur.

D moll.

Es dur.

Es moll.

E dur.

E moll.

F dur.

F moll.

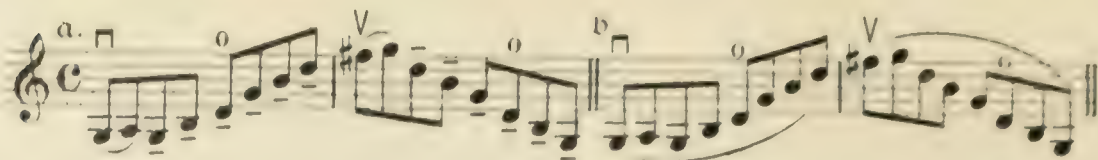
Ges dur.

Fis dur.

Fis moll.

G dur.

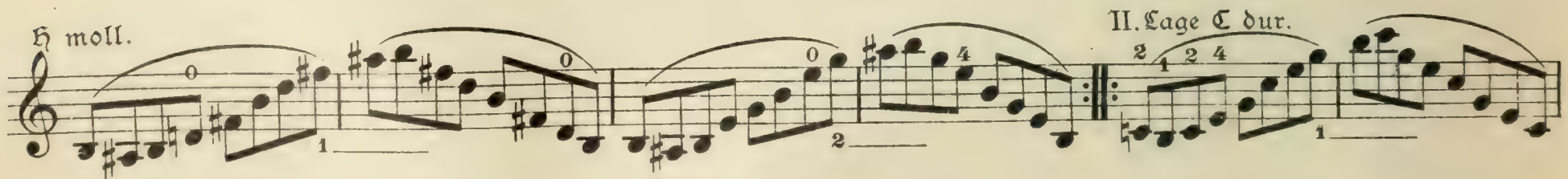
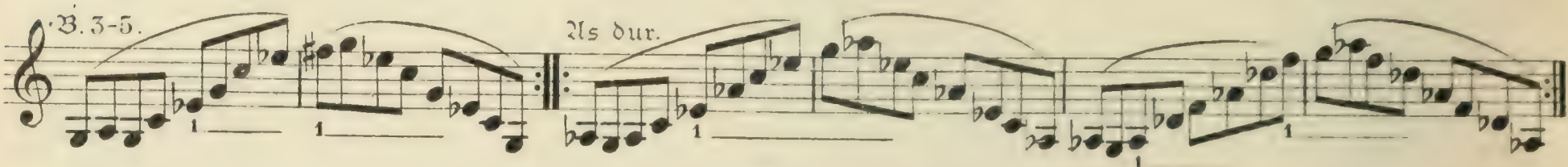
Alffordische Übungen in den ersten sieben Lagen.



287.

I. Lage G dur.

B. 2-5.



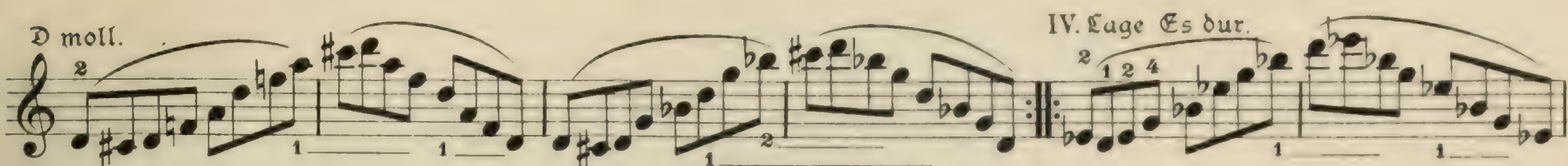
III. Lage D dur.



D moll.



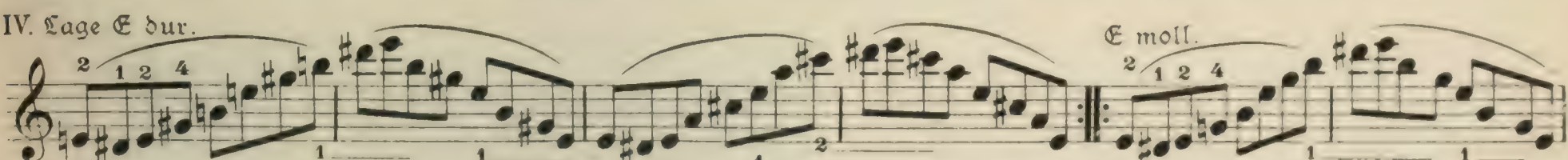
IV. Lage Es dur.



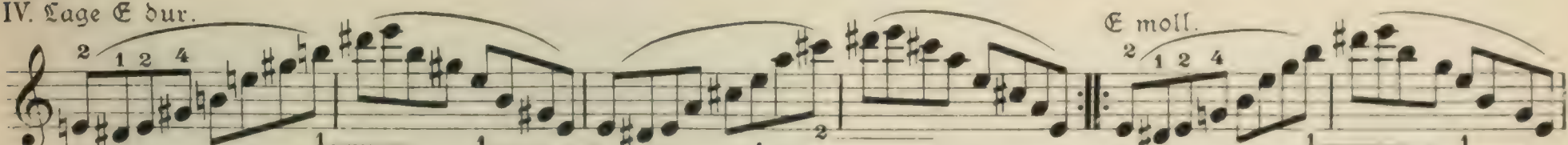
Es moll.



IV. Lage E dur.



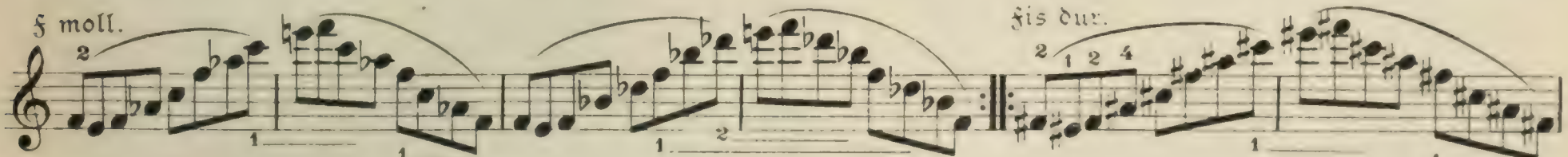
E moll.



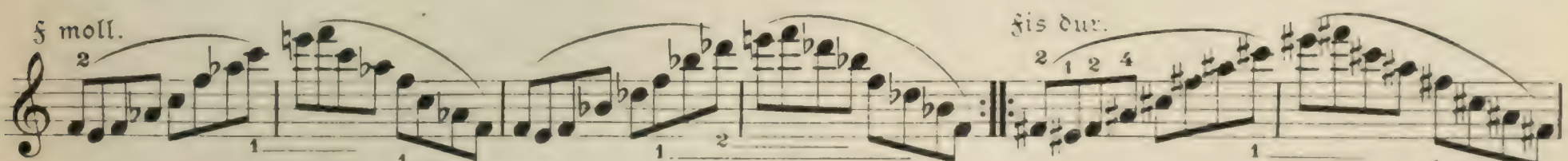
V. Lage f dur.



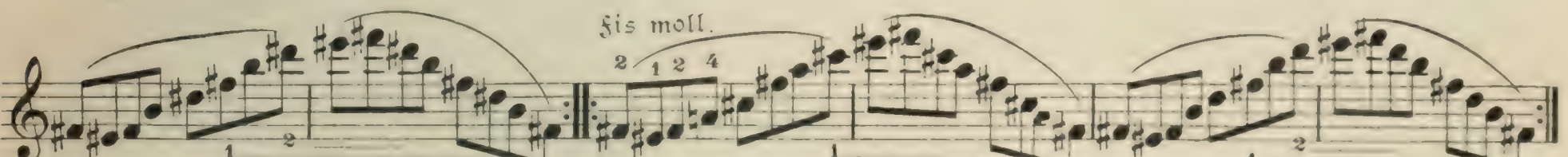
f moll.



fis dur.



fis moll.



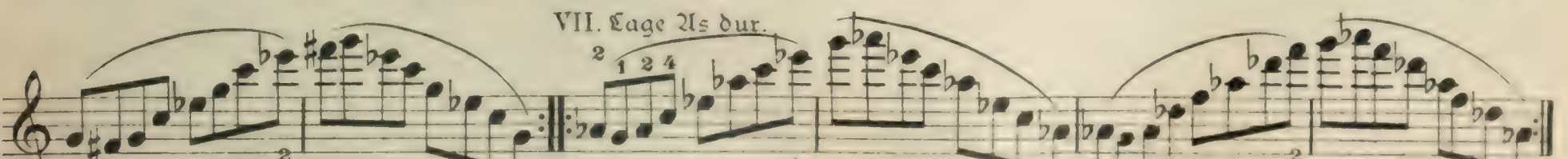
VI. Lage G dur.



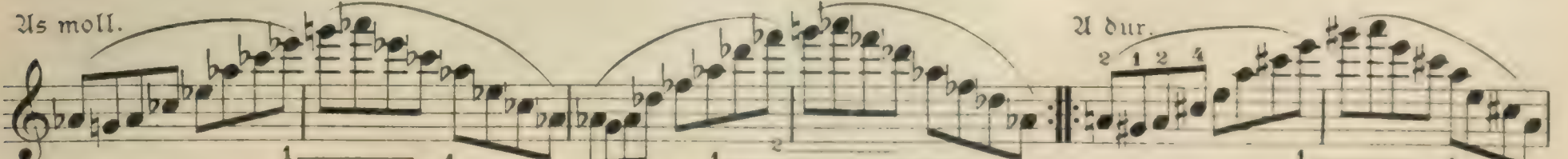
G moll.



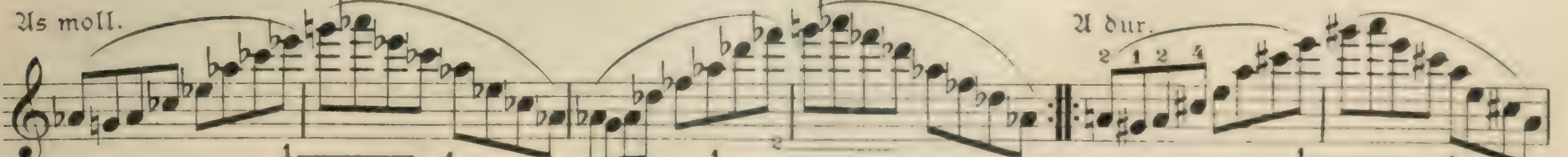
VII. Lage As dur.



As moll.

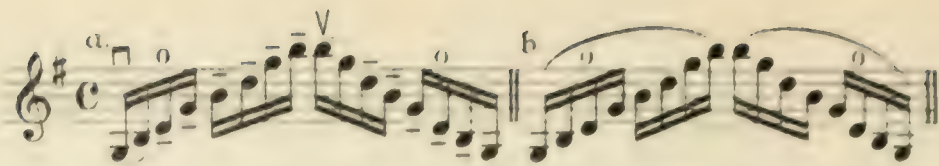


A dur.



A moll.



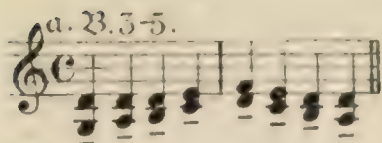


288.



Doppelgriffe.

Terzen.

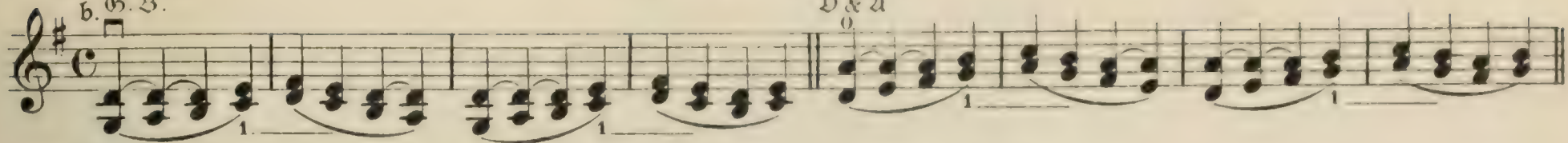


289.

G & D Saite.

b. G. B.

D & A



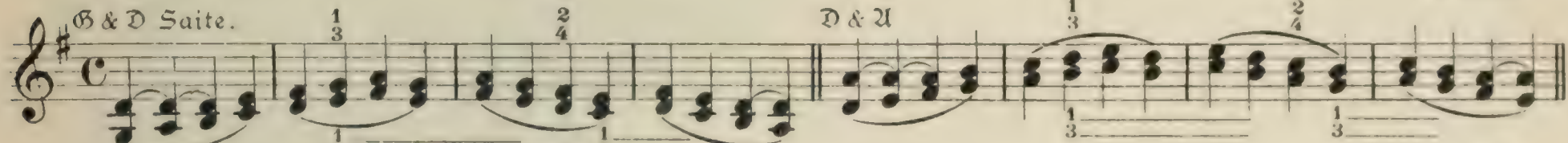
A & E



D & A



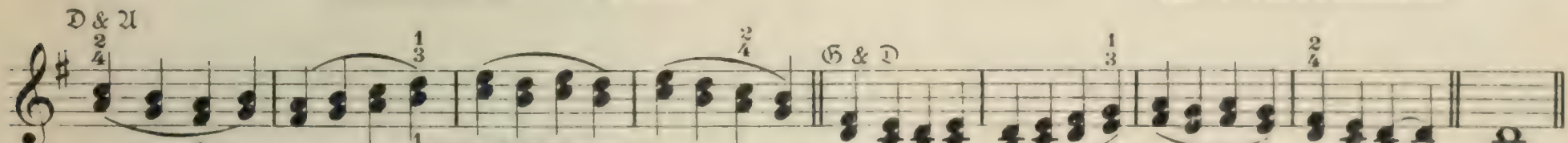
G & D Saite.



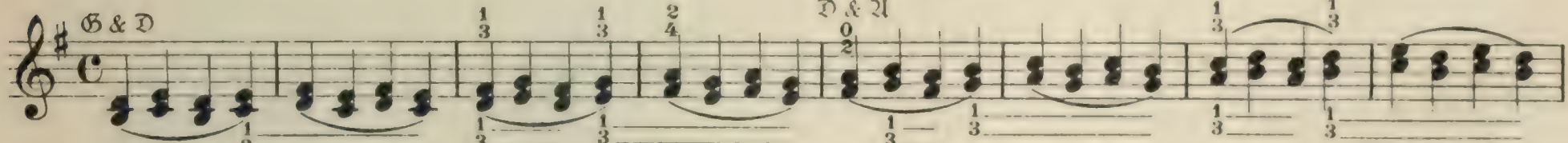
A & E



D & A



G & D



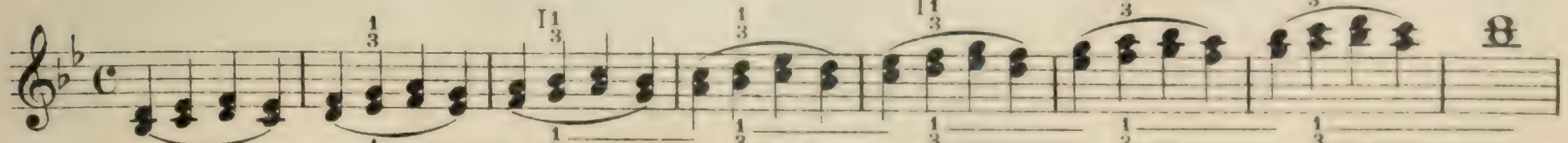
A & E



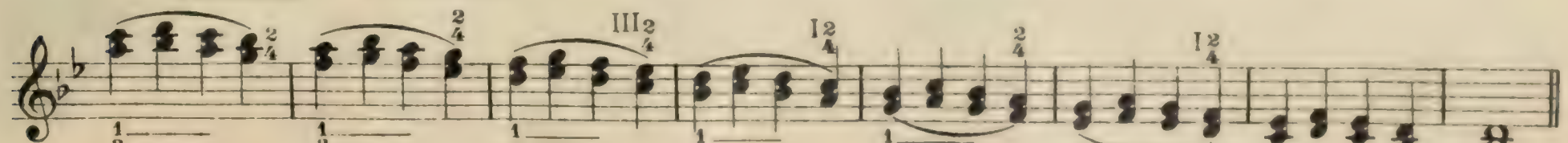
D & A



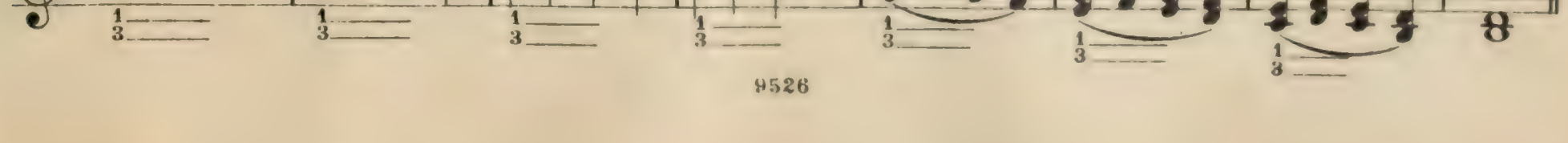
G & D



A & E



D & A



Four staves of musical notation for guitar. The first staff is in C major, the second in D major, the third in E major, and the fourth in F major. Each staff contains a series of chords and single notes with fingerings indicated by numbers 1-4 and 0 for natural. The notation includes slurs, ties, and repeat signs.

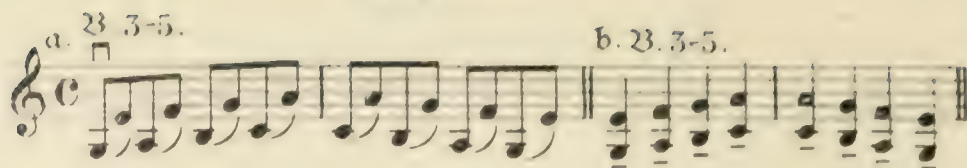
Tonleitern.

Two staves of musical notation for a scale exercise in C major. The first staff is labeled 'a. 3-5' and the second 'b. 6-3'. Both staves show a sequence of chords and single notes with fingerings indicated by numbers 1-4 and 0 for natural. The notation includes slurs, ties, and repeat signs.

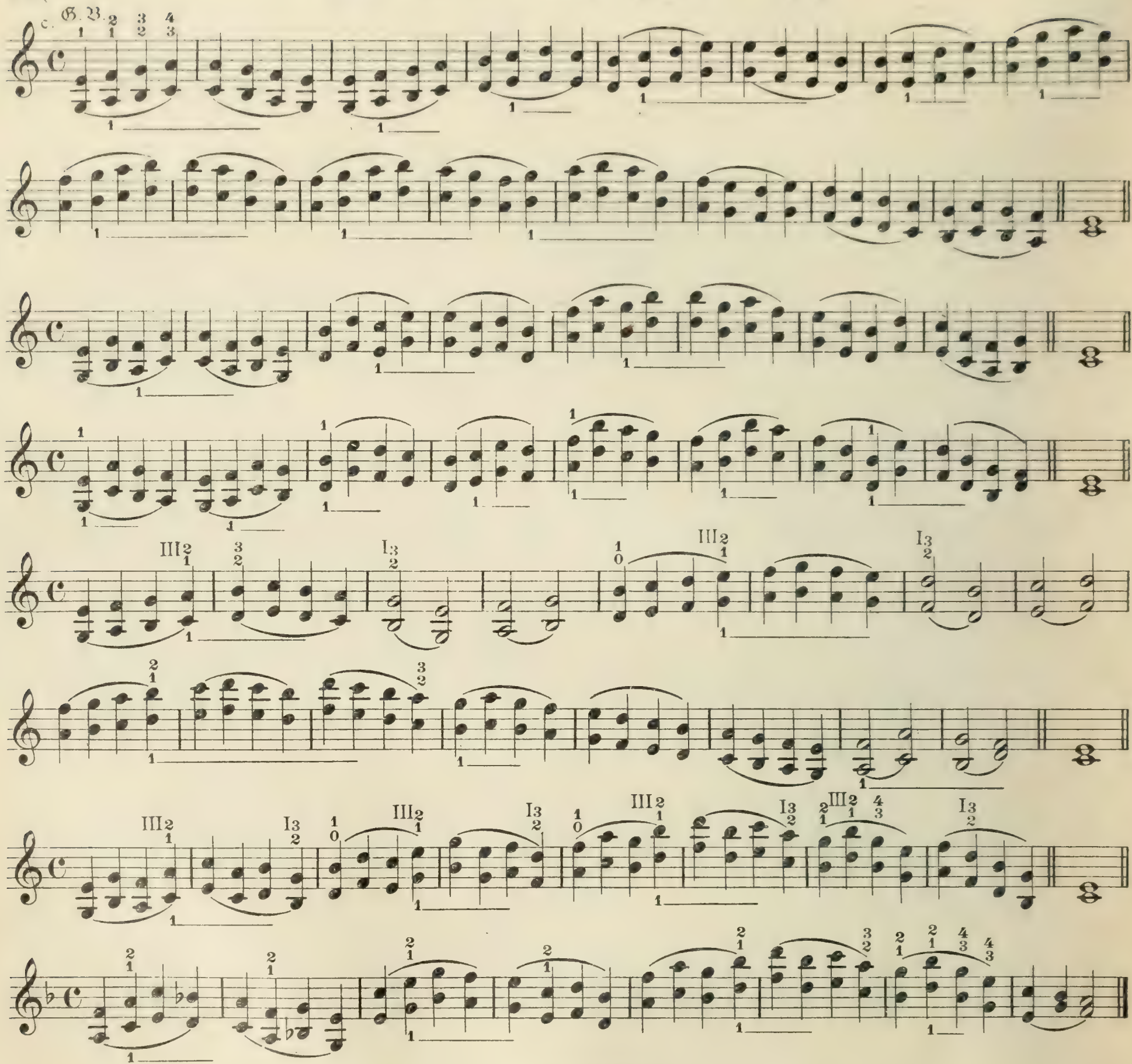
290.

Six staves of musical notation for guitar, showing various scales and chords in different keys. The first staff is in C major, the second in D major, the third in E major, the fourth in F major, the fifth in G major, and the sixth in A major. Each staff contains a series of chords and single notes with fingerings indicated by numbers 1-4 and 0 for natural. The notation includes slurs, ties, and repeat signs.

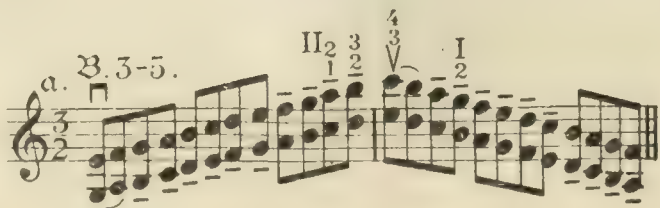
Sexten.



291.



Tonleitern.



292.



The image displays two staves of musical notation for a piece titled "The Merry Widow". The top staff is in G major (one sharp) and the bottom staff is in D major (two sharps). Both staves feature complex fingerings and articulations, including slurs and accents, and end with repeat signs.

293. Andante.

293. Andante.

Op. 23. No. 293.

p dolce

cresc.

mf

p

mf

p

mf

p

mf

p

294. Moderato.

This page of musical notation is for guitar, written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The music consists of ten staves, each containing a series of complex sixteenth-note patterns. The notation includes various musical symbols such as slurs, ties, and fingering numbers (1, 2, 3, 4, 0) to guide the performer. The patterns are often grouped in measures of four, with some measures featuring a single note or a tie. The overall style is technical and challenging, typical of advanced guitar repertoire.

This image shows a page of musical notation, likely for a piano piece. It consists of ten staves of music. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are numerous fingerings indicated by numbers 1, 2, 3, 4 above the notes. Dynamic markings include *mf* (mezzo-forte), *p* (piano), *f* (forte), *cresc.* (crescendo), and *dimin* (diminuendo). The key signature is one sharp (F#), and the time signature is 3/4. The music is written in a single system, with each staff representing a different voice or part of the piano. The notation is dense and intricate, typical of a technical or virtuosic piano work.

Of taven.

b. B & D Saite.

C.

8.

296.

B & D Suite.

D & A

A & E

D & H

B & T

B & D Saite

D & A

A & E

B & D Saite.

D & A

A & E

D & H

B & D

D & H

A & F

Tonleitern.

E dur. 3 4
 0 1
 E moll. 3 4
 0 1
 5 dur. U & E
 3 4
 0 1
 3 4
 0 1

298. Andante sostenuto.

G.B. D & U
 4
 p
 2 0
 D & U
 4
 1
 p
 G & D
 4
 1
 mf
 3 0
 3 0
 f
 4 2 4
 0 0 1
 G & D
 2 0
 D & U
 3 0
 p
 cresc.
 4 1
 3 0
 mf
 3 4
 0 1
 4 1
 4 1
 p
 3 0
 3 0
 f
 4 1
 3 0
 2 0
 2 0
 V 0
 0
 3 4
 1
 V
 mf
 p

299. Moderato.

Musical score for piece 299, Moderato. The score consists of ten staves of music, primarily in treble clef with a key signature of one sharp (F#). The tempo is marked "Moderato".

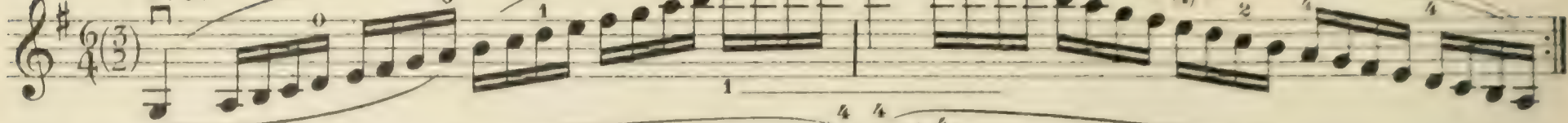
Key annotations and features include:

- Staff 1:** Starts with a treble clef, a key signature of one sharp, and a common time signature (C). The first measure is marked *mf*. Above the first measure is the annotation "G. B. 7" and "G & D". Above the fifth measure is "D & U".
- Staff 2:** Continues the melody. Above the fourth measure is "D & U".
- Staff 3:** Features a triplet of eighth notes in the first measure, marked with a "3" over a "0". Above the eighth measure is "U & E". Above the tenth measure is a triplet of eighth notes marked with a "3" over a "0".
- Staff 4:** Continues with eighth notes. Above the seventh measure is "G & D". Above the eighth measure is a triplet of eighth notes marked with a "3" over a "0".
- Staff 5:** Features a triplet of eighth notes in the first measure, marked with a "3" over a "0". Above the fourth measure is "U & E". Above the sixth measure is a triplet of eighth notes marked with a "3" over a "0". Above the eighth measure is "D & U".
- Staff 6:** Continues the melody. Above the fourth measure is "U & E". Above the sixth measure is a triplet of eighth notes marked with a "3" over a "0".
- Staff 7:** Continues the melody. Above the fourth measure is "D & U". Above the sixth measure is "G & D". Above the eighth measure is a triplet of eighth notes marked with a "3" over a "0".
- Staff 8:** Continues the melody. Above the fourth measure is "D & U". Above the sixth measure is "U & E". Above the eighth measure is a triplet of eighth notes marked with a "3" over a "0".
- Staff 9:** Continues the melody. Above the fourth measure is "G & D". Above the sixth measure is a triplet of eighth notes marked with a "3" over a "0".
- Staff 10:** Continues the melody. Above the fourth measure is "D & U". Above the sixth measure is "G & D". Above the eighth measure is a triplet of eighth notes marked with a "3" over a "0".

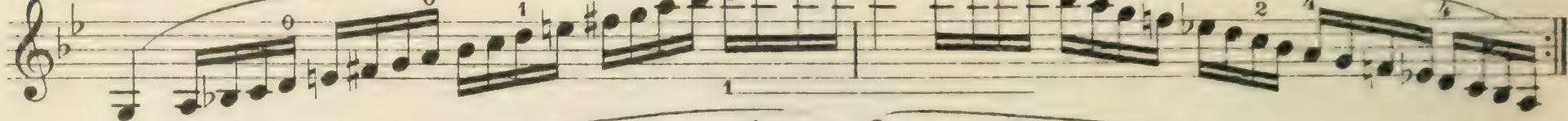
Tonleitern durch drei Oktaven.

300.

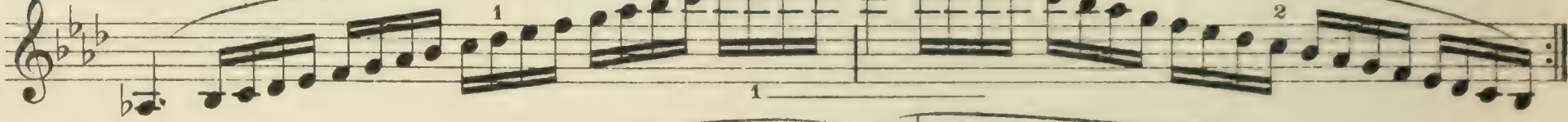
G dur. G. B.



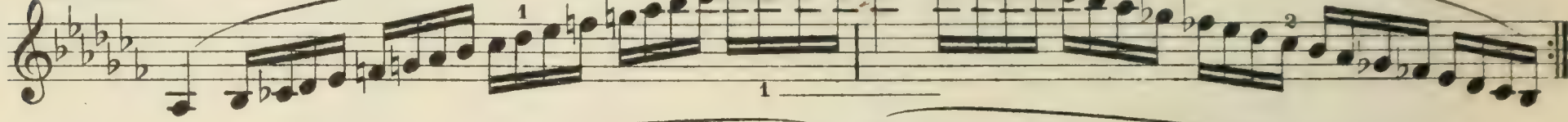
G moll.



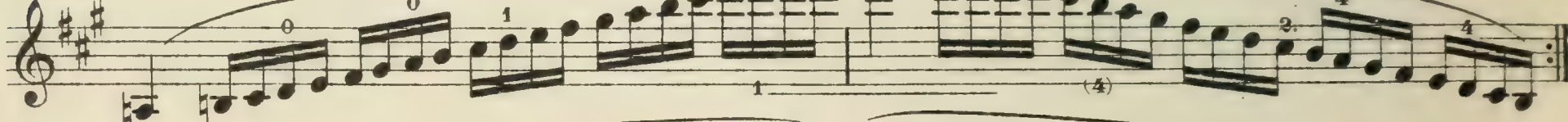
As dur.



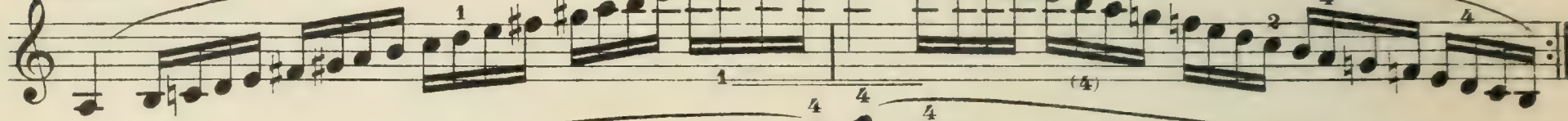
As moll.



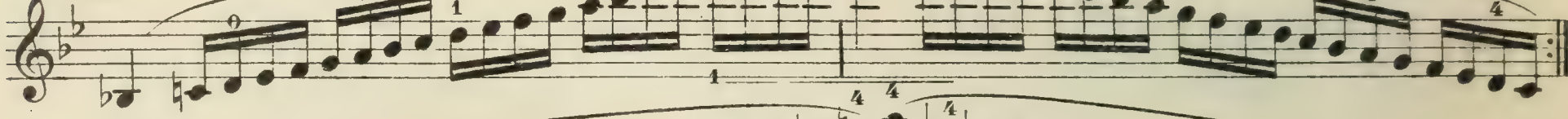
A dur.



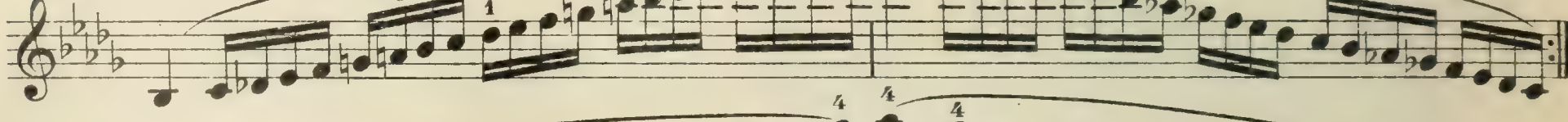
A moll.



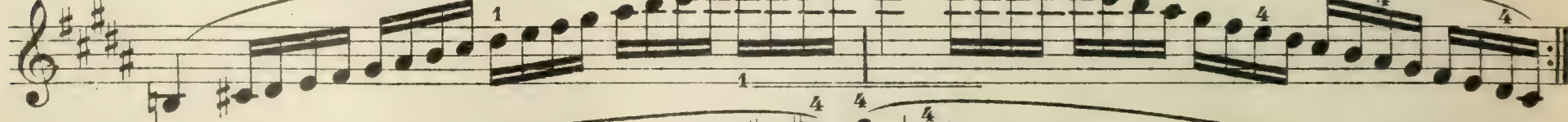
B dur.



B moll.



B dur.



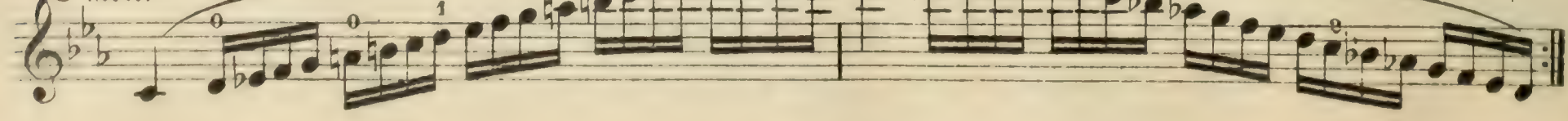
B moll.



C dur.



C moll.



Des dur.

Eis moll.

D dur.

D moll.

Es dur.

Es moll.

E dur.

E moll.

f dur.

f moll.

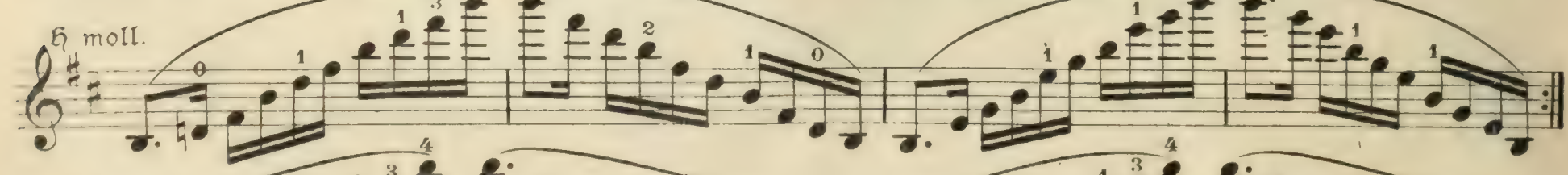
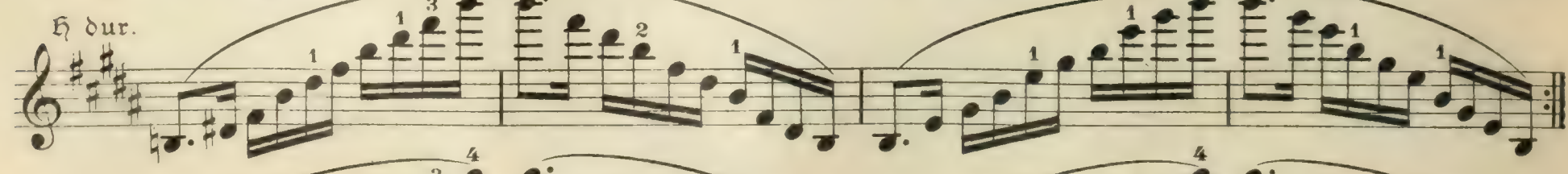
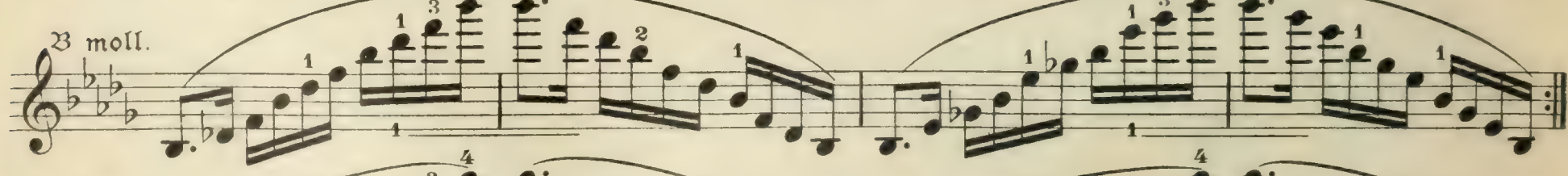
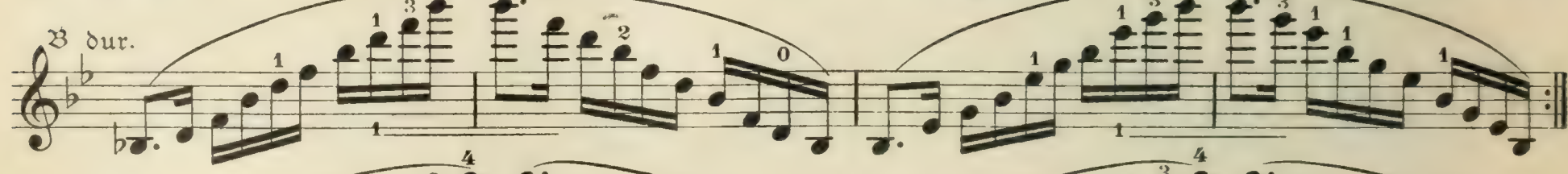
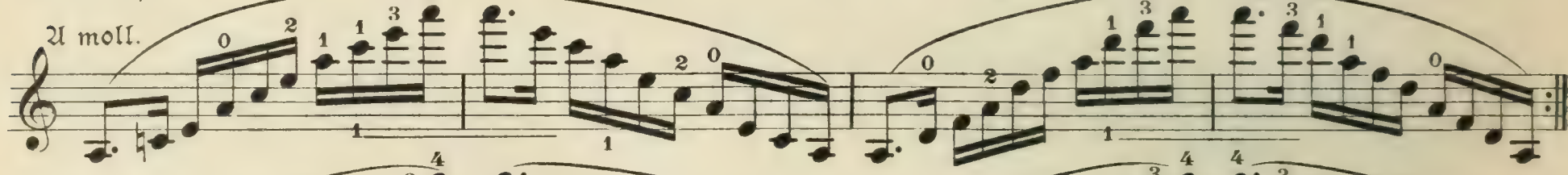
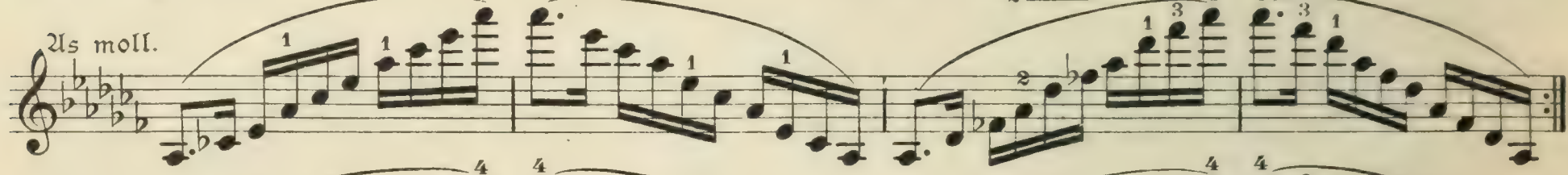
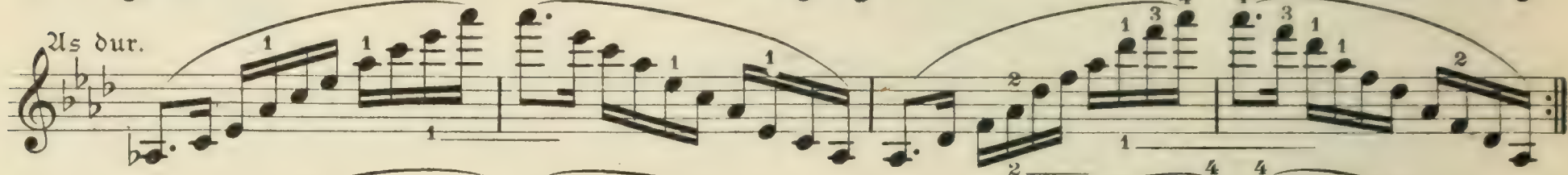
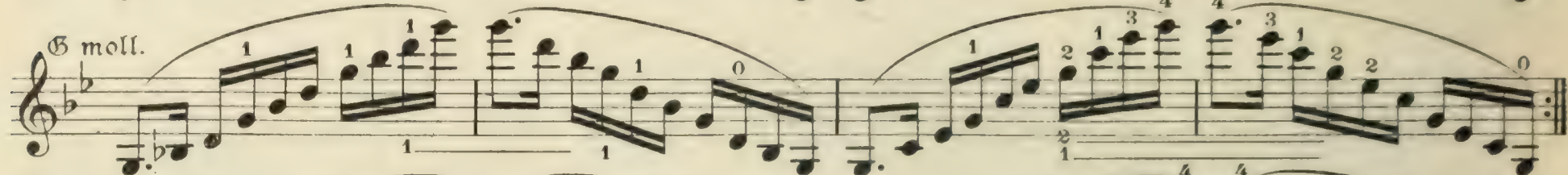
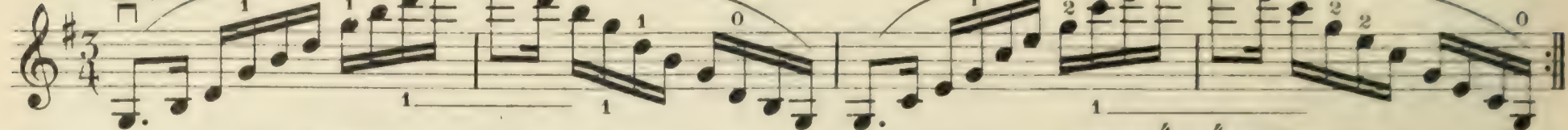
Ges dur.

fis dur.

fis moll.

Alfordische Übungen durch drei Oktaven.

301.

G dur.
G. 23.

The page contains 12 staves of musical notation, each representing a different key and mode. The notation is written for guitar, with fingerings indicated by numbers 1-4 and 0. The staves are arranged vertically, and each staff begins with a key signature and a mode label. The music is organized into measures, with some measures containing multiple beamed notes. The page is numbered 9526 at the bottom center.

Key signatures and modes shown:

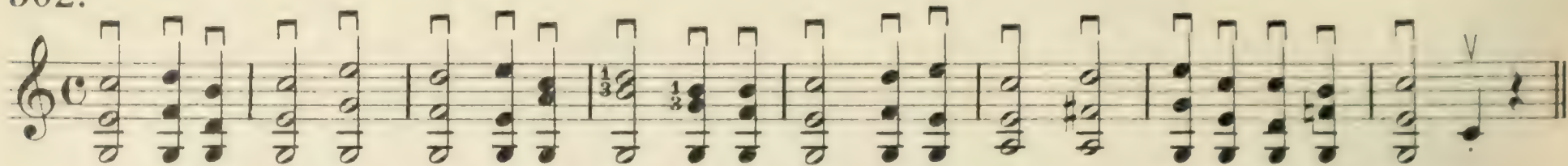
- E moll.
- Des dur.
- Cis moll.
- D dur.
- D moll.
- Es dur.
- Es moll.
- E dur.
- E moll.
- F dur.
- F moll.
- Fis dur.
- Fis moll.

Arpeggio.

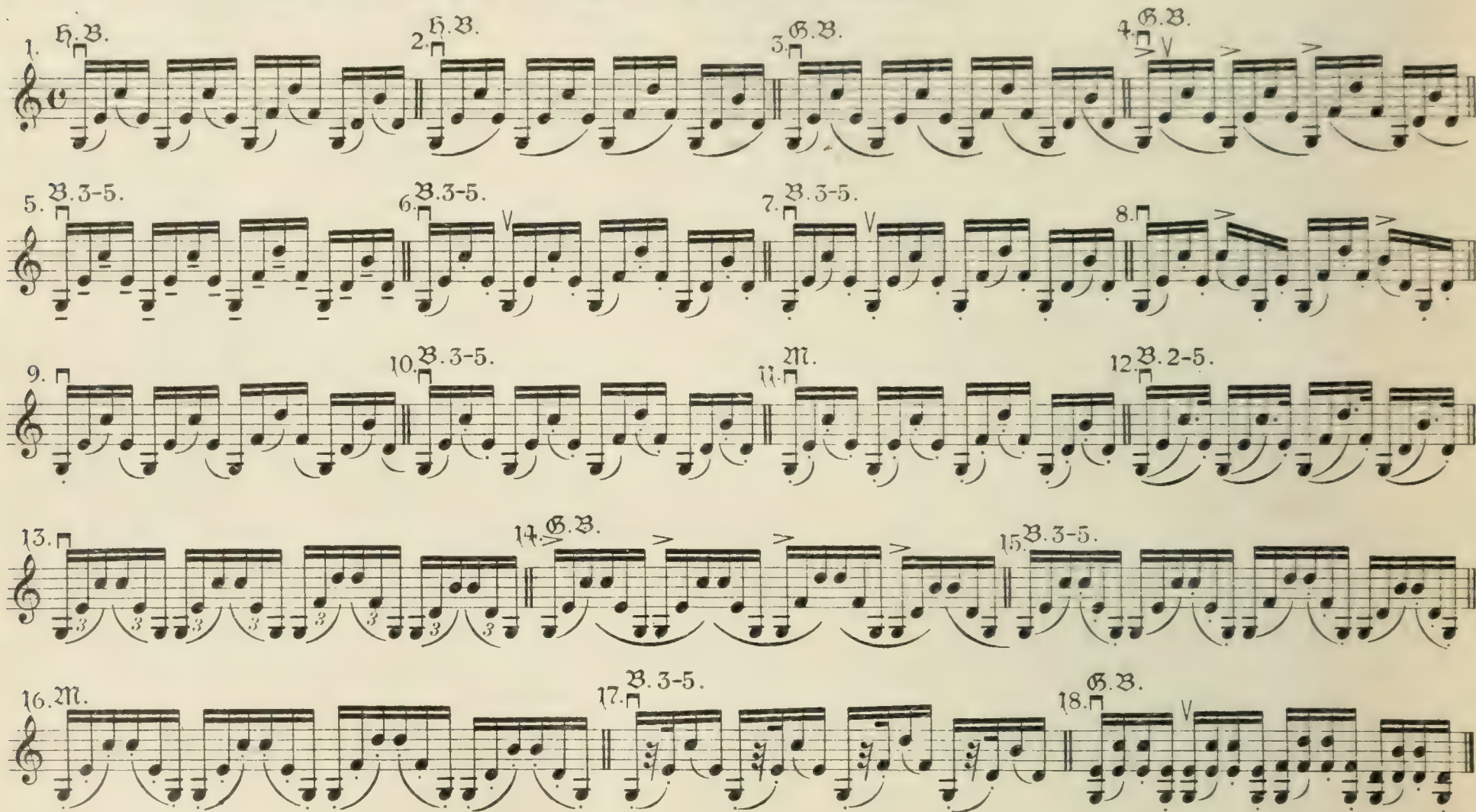
Mit Arpeggio bezeichnet man die Art der Ausführung gebrochener drei- und vierstimmigen Akkorde, deren Töne harfenartig rasch nacheinander gespielt werden sollen.

A. Dreistimmige Akkorde.

302.

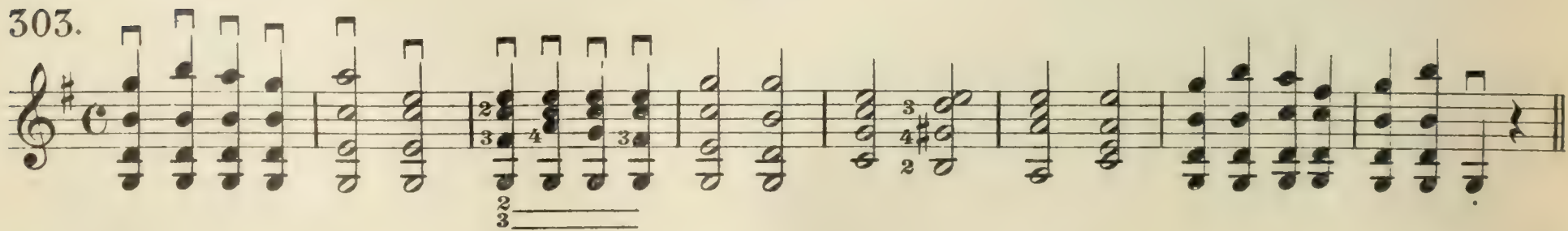


Vorstehende dreistimmige Accordübung ist mit folgenden Stricharten auszuführen.



B. Vierstimmige Akkorde.


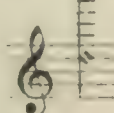
303.





Flageoletttöne.

Flageoletttöne deren Art es zwei gibt, natürliche und künstliche, entstehen durch das Auflegen des Fingers auf die Saite ohne dieselbe niederzudrücken.

Die Schreibweise der natürlichen Flageoletttöne geschieht durch zwei Noten, von welchen die zu greifende mit  bezeichnet ist, während die darüber stehende Note  die Klangwirkung andeutet.

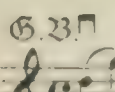
Die auf den vier Violinsaiten möglichen natürlichen Flageoletttöne sind folgende:

Klangwirkung.

G Saite.	D Saite.	A Saite.	E Saite.
Griff.			

Die mit bezeichneten Töne kommen seltener in Anwendung mit Ausnahme derjenigen, auf der E Saite.

Natürliche Flageoletttöne.

Anfangs auch so zu üben: 

304.

a. G Saite.

b. D Saite.

[illegible]

♩ Saite.

4 3 2 3 4 2 3 2 4 3 2 4 2 4 3 2 3 4 2 4 2 4 2 4 2 1 3 2 1 3 2 1 1

305. Moderato.

III. Page.

305. Moderato.
III. Page.

The musical score for exercise 305, titled 'Moderato. III. Page.', is written on a single staff with a treble clef. The key signature is one sharp (F#), and the time signature is 3/4. The melody is composed of eighth and sixteenth notes, with some measures featuring beamed sixteenth notes. The piece concludes with a double bar line.

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of two sharps (F# and C#). The notation consists of a series of notes, some beamed together, and rests, written in black ink on aged, slightly yellowed paper. The notes are mostly eighth and sixteenth notes, with some quarter notes. There are several measures of rests throughout the piece. The handwriting is somewhat stylized and appears to be from a historical manuscript.

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of a series of notes, mostly quarter and eighth notes, with some rests. The notes are written in a cursive, handwritten style. The staff is divided into measures by vertical bar lines. The overall appearance is that of a handwritten musical score on aged paper.

The first system of the musical score for 'The Bird Song' is written on a single five-line staff. It begins with a treble clef and a key signature of two sharps (F# and C#). The notation consists of a series of notes, many of which are beamed together in groups, suggesting a rapid, melodic line. There are several rests throughout the system. The system concludes with a double bar line.

306. Allegretto.

III. Page.

III. Page.

A handwritten musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The lyrics are written below the staff, aligned with the notes. The score is divided into two systems by a double bar line. The first system contains the first two lines of the song, and the second system contains the next two lines. The handwriting is in a cursive, handwritten style. The paper is aged and yellowed. The ink is dark brown or black. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The lyrics are written below the staff, aligned with the notes. The score is divided into two systems by a double bar line. The first system contains the first two lines of the song, and the second system contains the next two lines. The handwriting is in a cursive, handwritten style. The paper is aged and yellowed. The ink is dark brown or black.

A handwritten musical score for the song "The Rose Tree". The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, often grouped in beams. There are several measures where the melody is accompanied by chords or rests, indicated by vertical lines and slurs. The handwriting is in ink on aged paper.

[illegible]

Five staves of musical notation, each featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Fingerings are indicated by numbers 1, 2, 3, and 4 below the notes. The staves are connected by a series of horizontal lines, suggesting a continuous melodic or harmonic progression.

Alfordische Übungen.

309.

Exercise 309 consists of three staves of musical notation. The first staff is in 3/4 time and features a key signature of one flat (Bb). The second and third staves continue the exercise, maintaining the 3/4 time signature and key signature. The notation includes various rhythmic values and rests, with fingerings indicated by numbers 1, 2, 3, and 4. The exercise is marked with a repeat sign and a trill symbol.

310. Allegretto.

Exercise 310 consists of two staves of musical notation. The first staff is in 3/4 time and features a key signature of one sharp (F#). The second staff continues the exercise, maintaining the 3/4 time signature and key signature. The notation includes various rhythmic values and rests, with fingerings indicated by numbers 1, 2, 3, and 4. The exercise is marked with a repeat sign and a trill symbol.

A page of musical notation for three staves, likely for a piano or organ. The notation is dense and complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are numerous slurs and ties across the staves. Fingerings are indicated by numbers 1 through 4. The key signature is one sharp (F#), and the time signature is 3/4. The notation is arranged in three systems, each with a treble clef and a key signature of one sharp. The first system has a 3/4 time signature, the second has a 3/4 time signature, and the third has a 3/4 time signature. The notation is very dense, with many notes and slurs, suggesting a highly technical piece.

311. Moderato.

311. Moderato.

The musical score is written in treble clef with a key signature of one flat (B-flat). It consists of four systems of staves. The first system has two staves, the second and third systems have one staff each, and the fourth system has one staff. The music features complex rhythmic patterns, including triplets and sixteenth notes, and various articulations like slurs and accents. The tempo is marked 'Moderato'.

Keine Quintengriffe.

312.

312.

a. G Saite.

D Saite.

A Saite.

E Saite.

b. G Saite.

D Saite.

A Saite.

E Saite.

6 Saite. D Saite.

4 Saite. E Saite.

Übungen in reinen Quarten- und Quintengriffen.

313. a. 6 Saite. b. 4 Saite.

314. Andante.

Terzengriffe.

315. a. 6 Saite. b. 4 Saite.

Freies Wechseln der Lagen.

316. Allegro moderato.

sempre sopra la 4^{ta} Corda

The musical score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro moderato'. The instruction 'sempre sopra la 4^{ta} Corda' is written above the first staff. The score begins with a forte (*f*) dynamic and includes various musical ornaments and slurs. Fingerings are indicated by numbers 1 through 4. The piece includes a section marked 'rallent.' (rallentando) and 'dim.' (diminuendo), followed by a 'cantabile' section marked with a piano (*p*) dynamic. The score concludes with a mezzo-forte (*mf*) dynamic. The number 9526 is printed at the bottom center of the page.

This page contains 12 staves of musical notation for guitar, written in G major (one sharp). The notation includes various fingerings, dynamics, and articulations.

The first staff begins with a treble clef and a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, with fingerings indicated by numbers 1-4.

The second staff starts with a forte (*f*) dynamic and includes slurs and accents.

The third staff continues the melodic line, featuring a *sf* (sforzando) dynamic and a *dim.* (diminuendo) marking.

The fourth staff includes a *mf* (mezzo-forte) dynamic, a *rallent.* (rallentando) marking, and a *a tempo* instruction.

The fifth staff features a *p* (piano) dynamic and a *p cantabile* marking.

The sixth staff continues the melodic development with various fingerings.

The seventh staff includes a *cresc.* (crescendo) marking.

The eighth staff features a *mf* (mezzo-forte) dynamic and a *M. B.* (Molto Bene) marking.

The ninth staff continues the melodic line with various fingerings.

The tenth staff includes a *f* (forte) dynamic and a *sf* (sforzando) marking.

The eleventh staff continues the melodic line with various fingerings.

The twelfth staff concludes the page with a *f* (forte) dynamic and a *sf* (sforzando) marking.

Mit leichtem biegsamen Gelenk.

317. Allegro. B.3-4.

mf
mf
f
p
mf V. Lage
 VI. Lage
dim.
p M. 23. *p* saltato
p
f IV. Lage
mf
decrese.
p
eresc.
f

318. Allegro brillante.

Musical score for piano, numbered 318, titled "Allegro brillante." The score consists of ten staves of music in G major and 2/4 time. It features various technical challenges including triplets, sixteenth-note runs, and dynamic markings like *sf* and *f*. The piece concludes with a "p cantabile" section.

The score includes the following markings and instructions:

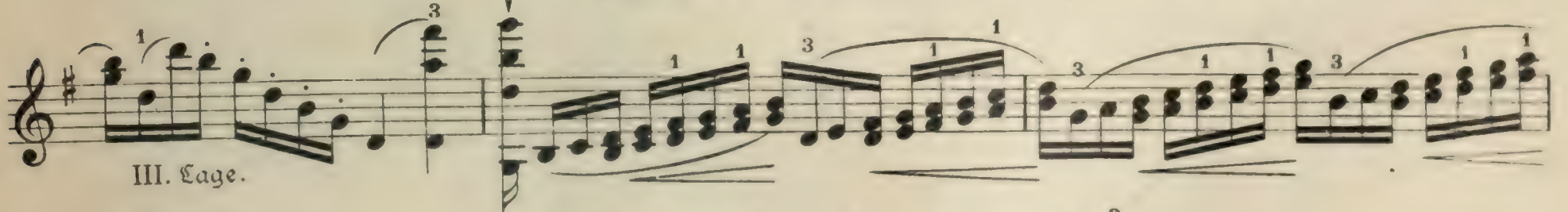
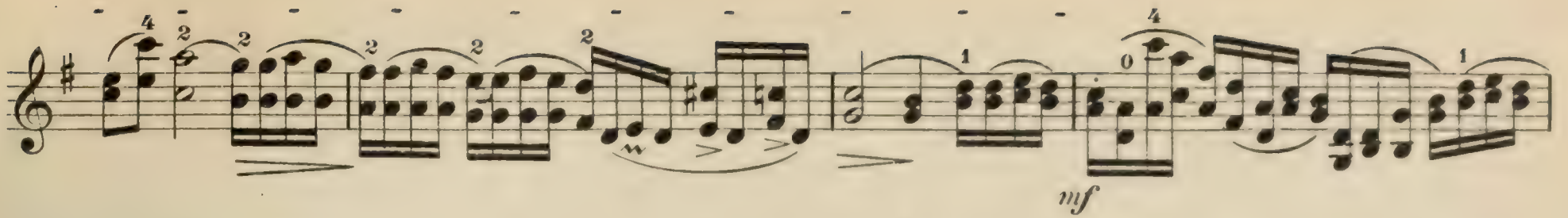
- f* (forte)
- sf* (sforzando)
- V. Lage
- I. Lage
- V. Lage
- con fuoco
- sf
- ritard.
- lento
- a tempo
- p cantabile

This page of musical notation is for a piano piece, likely a study or a short composition, written in G major (one sharp). It consists of ten staves of music. The notation is characterized by frequent use of slurs, accents, and various dynamic markings. Fingerings are indicated by numbers 1-4 above the notes.

The first staff begins with a piano (*p*) dynamic. The second staff also starts with *p*. The third staff introduces a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) and then a fortissimo (*sf*) section. The fourth staff continues with *mf* and a crescendo (*cresc.*). The fifth staff features a fortissimo (*f*) dynamic, a piano (*p*) section, and a mezzo-forte (*mf*) section. The sixth staff begins with a fortissimo (*f*) dynamic and a grandioso (*grandioso*) section. The seventh staff continues with a fortissimo (*f*) dynamic. The eighth staff starts with a crescendo (*cresc.*) and a fortissimo (*f*) dynamic. The ninth staff begins with a fortissimo (*f*) dynamic and a grandioso (*grandioso*) section. The tenth staff concludes with a fortissimo (*f*) dynamic and a grandioso (*grandioso*) section.

The piece concludes with a section marked *tranquillo* (calm), which is indicated by a change in the tempo and dynamics. The notation is clear and well-organized, with a focus on technical skill and musical expression.

Musical score for guitar, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf*, *ff*, *mf*, *con fuoco*, *lento*, and *p cantabile*. The piece is in G major and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by rapid sixteenth-note passages and complex fingering. The piece concludes with a *ritard* (ritardando) and a final *p cantabile* section.



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